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This thesis is an exploration of the cosmopolitan imagination in liquid modernity.

The artworks are responses to text, memory and images as a form of visual midrash.

These visual responses are not hierarchal, but rather part of an infinite relationship of Everything and Nothingness.

THE NONDUAL LEVEL: THE COSMOPOLITAN
IMAGINATION OF LIQUID MODERNITY
AS VISUAL MIDRASH

by

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Approved by

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For my loving parents

APPROVAL PAGE

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PREFACE

As I stood in front of Jean-Michel Basquiat's painting "Riding With Death" I felt as if I was suppose to enter that painting and ride off. This artwork was from a voice of an artist that was aware of the fragility of life. Therefore, I have been searching out other artists and writers that have a similar kinship. Zygmunt Bauman's ideas of a liquid modernity and the ethical challenges that exist in relation to consumables became an apt descriptor for my art practice. Kwame Anthony Appiah was an initial spark for grappling with the ethics of the cosmopolitan imagination. The ethics of cosmopolitanism were part of a longing for retaining my living memory. Finding myself suspended in everything and nothingness has meant that the subconscious needed to be tapped into and produce affirmative and generative ideas. My visual midrashim are attempts to follow an ethical path of the cosmopolitan imagination as a living memory. This path extends to my thesis paper and therefore should be considered an artwork in its own right.

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CHAPTER I

INTRODUCTION

Although identification of an artist must be first and foremost with humanity as a whole, nevertheless the really genuine one never dissociates himself from his creed. On the contrary, he thrives on the sources of his origin, and through his background reaches humanity which no matter how multiple and different its creeds and upbringing may be – at the roots is the same humanity. The true artist, then, while remaining in touch with his background rises above provincial, nationalistic, or religious bigotry.

Ben-Zion

I believe art is tied to location and memory. The cosmopolitan imagination is a living memory that exists beyond the confines of borders, nations, and constitutions. The Bay Area native, Gertrude Stein comes to mind as she maintained a patriotic homelessness, “America is my country and Paris is my hometown.”(Stein 61) If one looks at the cosmopolitan imagination of the Bay Area there is a transient quality via a locational identity. For example, the artwork in the Oakland Museum of California is contextualized into basic categories, such as *People, California’s Land, Identity and Creativity*. However, much of the art feels timeless, as if the artworks are not beholden to categories, themes or art’s historical canons and traditions. It is California’s own influences that have the greatest sway over the art: Beat Generation, Funk Art, Free Speech Movement, Black Panther Party, Bay Area Figuration, Gay Liberation Movement, San Francisco Renaissance, etc. When it comes to the topic of *Identity*, artist and writer Jamie Cortez captures the essence of Northern California art:

Personal reinvention is commonplace. The state has always drawn people hungry for change. They leave their motherlands, erase or forge new ethnicities or genders, and swap spiritualities.

California artists have embodied this flux of identity. They choose images to repurpose or bump rudely against another. The resulting art can be disorienting.

Viewers must decode eccentric symbolic worlds. Images inspired by cartoons, masterworks, folk art, and pop culture coexist as awkwardly as strangers packed into an elevator (Cortez)

The lexicon of California art is the politics of difference, which speak to artists using a dialect of the cosmopolitan. In the San Francisco Bay Area the cosmopolitan is a political and social responsibility to freedom and justice for all communities. Therefore the swapping of identities and spiritualities is commonplace and nationalism is viewed as oppressive rather than liberating. For this essay I will use a generative definition of the cosmopolitan that is future oriented and open ended. In Marsha Meskimmon's *Contemporary Art and the Cosmopolitan Imagination*, she explains cosmopolitanism as,

...(an) **aesthetic in the strongest possible sense**; as a politics that operates at the interface of materiality and imagination, the individual and the social, the local and the global, cosmopolitanism asks how we might connect, through dialogue rather than monologue, our response-ability to our responsibilities within a world community.(Meskimmon 6-7) (my emphasis)

I am guided by the cultural diversity of cosmopolitanism, "...founded in the proximate exchanges between members of...family and their circle, the collective, cross-cultural, intergenerational and inter-subjective dynamic that extends between people and places through affective engagement."(Meskimmon 27) Moreover, these exchanges are part of being born and raised in the Bay Area, a political stance, ancestry and a living memory.

To engage in the cosmopolitan I have looked toward artists investing in culture as Praxis. In a West Village bookstore I stumbled upon a monograph by R.B. Kitaj, an artist that embraces culture as a form of practice. In Kitaj's, *First Diasporist Manifesto* he explains an approach to painting that is engaged with art as a response to the world of a transient culture:

...Diasporist painting is unfolding commentary on its life-source, the contemplation of a transience, a Midrash (exposition, exegesis of non-literal meaning) in paint and somehow, collected, these paintings, these circumstantial allusions, form themselves into secular Responsa or reactions to one's transient restlessness, un at-homeness, groundlessness. (Kitaj 31)

Kitaj's manifesto provides a cross-generational context for my art practice. I should make clear I am not claiming identity as Diasporist. Rather I exist in the "tension" of this diasporitic lineage. This "tension" and its subsequent response is part of a secular body politics. These politics are expressed through a visual midrash, which enables my practice to root itself in memory while looking toward posterity. I engage this memory, "(b)ecause I wanted to take a step toward the conversation I could only barely hear through the closed door of my ignorance; a step toward...question marks rather than quotation marks; toward the story of my people, my family and myself." (Foer)

Traditionally, *midrash* is a rabbinical response to biblical text that performs a "digging beneath the surface." (Soltes 147) My use of midrash is closely associated with an "American Midrash,"¹ where an imaginative narrative plays out in response to a text,

¹ This term is used by way of Murray Baumgarten, who describes a younger generation of Jewish artists. "...These writers chart the problematics of a diffuse and polymorphous sexual energy in brilliant travel narratives. In their fiction Jewish agency is reclaimed.

memory and visual culture. The visual midrash is also tied to a "...playful child, rather than a learned sage: here the task is to liberate oneself from "too much" intellectual knowledge. The literacies of artistic creation and spiritual practice are privileged over traditional literacies of textual expertise and manipulation."(Weissler 361) This practice of play is one of depth, which acknowledges the seriousness of subjunctive art. The visual midrash is not a place of authoritative knowledge, rather it is a position of reverence toward art making as an expression of the subconscious.

My artwork is engaged with the cosmopolitan imagination as Praxis in contemporary society. The use of text, memory, and visual culture are points of departure where a visual midrash ensues in sculpture, assemblage, collage and painting. The artworks often come by way of found objects that have a feeling of urbanity and abjectness. The artworks are responses to society and subsequently an established discourse with memory.

In the second chapter, *The Storm of Cultural Politics* I will focus on the body of work, "Boil Down." It is an installation of drawings, paintings and sculptures that share a very personal iconography. The subsection of the chapter is *The Flood of Consumables*. The third chapter, *Assembled Consumables* will contrast the latter work as it is being made alongside this paper and a thesis show in the Weatherspoon Museum. The subsection of the chapter is *Histories Reunited*. It moves out of the murky waters of

Their characters choose lives centered on Judaic traditions. They write about urban culture in a different way..." <<http://www.youtube.com/watch?v=pdf6rrFqVJM>>

postmodernity to repair (tikkum olam)² identities, ethics and responsibilities. The fourth chapter is the conclusion: *The Nondual Level*.

² Tikkun olam (Hebrew: תיקון עולם) is a Hebrew phrase that means "repairing the world." Wikipedia.

CHAPTER II

THE STORM OF CULTURAL POLITICS

I am convinced memory has a gravitational force. It is constantly attracting us. Those who have a memory are able to live in the fragile present moment. Those who have none don't live anywhere.

Patricio Guzman

The condition of otherness provides the opportunity to tap into otherness as a source of inquiry outside of the mainstream. It affirms a cosmopolitan imagination of values beyond one's own social, political and economic sense of being. For myself otherness is being a Jew: that does not look Jewish, no Jewish last name, not of New York. Rather than play into the difference of otherness as victim, I use a positive identity of otherness that embraces the fragmentation of the self. This fragmentation is an opportunity to engage in a dialogue with a memory of the past and present. The positive force of otherness is a responsibility to the cosmopolitan imagination. Cornel West describes these differences as politics outside the mainstream.

...the new cultural politics of difference consists of creative responses to the precise circumstances of our present moment-especially those of marginalized First World agents who shun degraded self-representations, articulating instead their sense of the flow of history in light of the contemporary terrors, anxieties and fears of highly commercialized North Atlantic capitalist cultures (with their escalating xenophobia against people of color, Jews, women, gays, lesbians and the elderly)...The new cultural politics of difference are neither simply oppositional in contesting the mainstream (or malestream) for inclusion, nor transgressive in the avant-gardist sense of shocking conventional bourgeois audiences. Rather, they are distinct articulations of talented and usually privileged) contributors to culture who desire to align themselves with

demoralized, demobilized, depoliticized and disorganized people in order to empower and enable social action and, if possible, to enlist collective insurgency for the expansion of freedom, democracy and individuality. (West19-20)

In the body of work, “Boil Down” various symbols relating to cultural identities were used that mirror diverse formal qualities. Using the typography of Mr. Walter Florenz Brendel (1930–1992) I constructed a diptych (Image #1) on paper. One image read, “Tolerant toward the younger element. December 6, 1907” The second image listed qualities one would find on an immigration form: “1. Eyes: Brown, 2. Hair: Brown, 3. Ethnicity: Portuguese, 4. Place: Azores, 5. Job: Dirt Farmer” In another artwork there is a list of names: “Moses, Max, Moshie, Moise” (Image #2) In a small picture frame was a fragment of a Xerox copy from the Cleveland Jewish Independent Weekly of 1907. (Image #4) Through the various symbols related to identity a formalism plays out that is not uniform, but rather disjointed and everywhere. The forms of Moses are incomplete; the diptych displays partial information from its sources, and the Xerox is a fragment and smeared with a single brushstroke. The fragmented forms of identity relate to the other artworks that display qualities that were balancing “Branch”, (Image #3) broken “Violet” (Image #4) or propped up “Kitty”(Image #5 and #6). The artworks revere the politics of difference through the juxtaposition of materials in relation to the cultural symbols.

The history of fragmentation in modernity is not central to the agency of my practice. As part of a younger generation I find myself part of a global community as cosmopolitan. Therefore embracing the fragmentation continues to allow reinvestment in the self as part of the cosmopolitan imagination. In the cosmopolitan imagination the aesthetics are not about the sameness found in universality. The aesthetics are about

differences and the respect for differences found in cosmopolitanism.

The Flood of Consumables

We are not concerned, he said, with long-winded creations, with long-term beings. Our creatures will not be heroes of romances in many volumes. Their roles will be short, concise; their characters – without a background. Sometimes, for one gesture, for one word alone, we shall make the effort to bring them to life. We openly admit: we shall not insist on durability or solidity of workmanship; our creations will be temporary, to serve for a single occasion. If they be human beings, we shall give them, for example, only one profile, one hand, one leg, the one limb needed for their role. It would be pedantic to bother about the other, unnecessary, leg. Their backs can be made of canvas or simply whitewashed. We shall have this proud slogan as our aim: a different actor for every gesture. For each action, each word, we shall call to life a different human being. Such is our whim, and the world will be run according to our pleasure. The Demiurge was in love with consummate, superb, and complicated materials; we shall give priority to trash. We are simply entranced and enchanted by the cheapness, shabbiness, and inferiority of material.

Bruno Schulz

The material culture of my artworks reside in the history of the still life, found object, readymade, junk art, commodity sculpture, and many more subgenres. The culture of these genres exists within the totality of objects from the Industrial Revolution to the present condition of capitalism. However, a shift takes place as the modern society of producers moves to a liquid society of consumers. Zygmunt Bauman coined the phrase “Liquid Modernity” and relates our current conditions of memory: “If our ancestors were shaped and trained by their societies as producers first and foremost, we are increasingly shaped and trained as consumers first, and all the rest after.” (Bauman 111) The division between objectness and materiality has eroded in liquid modernity and now objects and materials lack distinction from one another and their original agency. My artworks are

made, remade, gathered and disposed of, thus entering a discourse based on a flow of form and concept. My practice is predicated on a level of inescapable wealth of materiality. That wealth allows for a constant up-dating, amassing and reusing of materials. In a liquid society there is no single dialect to speak for the objects or the artworks. Included in the art is what I write about it, what context I share in, as well as what the viewer brings to the work.

In 2011 artist David Hammons organized a self-titled show at L&M Arts in New York City. The work consisted of abstract paintings with plastic tarps and garbage bags strewn over them. (Image #7) The juxtaposition of detritus in front of the painting blocked the viewer's vision. The art critic Raphael Rubenstein describes the distance a viewer has in relation to Hammons' artwork,

...the artist has now insured that there will always be something between the viewer and the painting; the painting will never give all of itself, nor will the artist ever give all of himself; something will always escape us, and maybe even something that is at the center of the work. But though it remains partially shrouded by failures-the artist's, the viewer's, society's – the painting is nonetheless there, in all its occluded and shabby beauty. (Rubenstein)

The artworks are in an Upper Eastside townhouse; an emblem of extreme wealth in the world. If we look at the works as a cultural product in the face of the patriarchal society of plutocrats and oligarchs there is a discourse to unpack. It is not artwork filled with ethnocentric signs and symbols that elicit culture x or y. It is a culture of the poor and rich. It is as if these objects made a short trip from the streets of Harlem to this Upper Eastside gallery. Hammons is giving these artworks of detritus right back to the

plutocrats that are in charge of producing these objects and questions our roles as consumers in the process.

In my practice I continually investigate how objects relate to a larger social and political discourse. For example, found objects such as a helium balloon, a hula-hoop, and a charcoal grill are used in “Boil Down.” These objects are imbued with a material wealth and a transient existence. My practice constantly repurposes objects from one location to another. In this process the objects are worn, chipped, and charred displaying time and activity. The objects also evoke play, leisure, and the privilege of wealth. An aesthetic that is low brow, suggesting that there is more detritus to come and that the flow of production is not measured in what the artist produces, but what the artist consumes and repurposes for new agency.

CHAPTER III

ASSEMBLING CONSUMABLES

The art works...should be looked at, not as particular things in themselves, but for the sake of establishing conversation and communication, involvement in the act of living. The reason for being in our universe is to establish communication with others, one to one...We establish that there must be more to art than the creative act...There must be therein a ME and a YOU, who is affected permanently. Art, of itself is of little or no value if in its relatedness it does not effect change. We do not mean change in the physical appearance of things, but a change in behavior of human beings.

Noah Purifoy

In Phil Wagner's show at UNT/TLED the work hinged on the locality of the Eastside of Los Angeles. The geographical location allowed for Wagner to respond via a social and cultural language of the location and the artist's own practice. In the essay for the show, Dennis Hollingsworth taps into the depth of formal energy of Wagner's work:

If in painting the force of entropy is measured from the mix of colors once pure then blended towards mud, then in assemblage, in this incarnation, there might be a kind of reverse entropy that moves from rescued detritus to refined formalism of balance and visual wholeness that suggests perfection. (Wagner)

The assembling of trash as a negative object of waste, gains affirmative agency in Wagner's artwork as social engagement. Wagner's work moves between cultures while adopting signs and symbols from those cultures. In the work, "Gran Bombazo"(Image #8) a torn poster from a concert featuring the salsa singer Eddie Santiago is simply placed below what looks to be a "tweeter" or car stereo speaker. Wagner's "Gran Bombazo" is

in rhythm with the speakers that pump out music in urban centers. In this West Coast location its car culture, the sounds of the streets, Salsa music, mass consumption are all packed into this work. This is the artist engaging with the diversity of the city. Wagner's engagement with the richness of the streets produces this highly important formal language.

I assemble detritus in my practice as a way to invest in a transitory activity of urban landscapes. My latest assemblage works are three-dimensional, fragile and whimsical. They could also be described as abject, Funk, pathetic, Based or crap on crap. At the base of my current assemblages are handmade afghans, bought from a second hand store. The afghans evoke my current location, but the sculptural formations contrast these locations. For example, "Purple Plinth" (Image #8) is four golden cinder blocks, a rectangular 8-foot form of purple installation board on top of an afghan. It is monument-eskue without the statue. The objects present the aesthetics of liquidity. The afghans are discarded hobbyist objects and the cheap building materials are castoffs. The cinder blocks are colored gold with the immediacy of spray painting; and the installation board has been crudely cut and simply taped together. The softness of the afghan is weighed down by the heavy cinder blocks, while the installation board is almost weightless. While the afghan has a sense of past ownership the other objects do not. All the objects feel like rejects that were repurposed and given new agency in their reuse. However, this new agency is not durable or lasting. My assemblages are often stacked, leaning on one another or lightly adhered. There is a sense that the objects will change location and arrangement and once again find new agency.

Histories Reunited

Relentless criticism and historical consciousness remain the crucial ingredients of any acceptable emancipatory vision.

Cornel West

After 244 years the Encyclopedia Britannica announced that it would no longer be in print. In a discarded 1964 edition of Encyclopedia Britannica, I used a razor blade to cut out individual pages to make a collage. I gravitated towards themes of art, philosophy and religion. From 1929 -1964 the Encyclopedia Britannica was using the same edition with few additions and revisions. In 1964, Grove Press published *The Myth of the Britannica*. The author Harvey Eindinber wrote that his research, "...is a broad survey of the current intellectual scene that may be of interest to those who value the life of the mind." (Eindinber 3) Eindinber's work is challenging the American institution. His research uncovers the bias of political bodies that are found in the Encyclopedia Britannica, which was often factually incorrect and misleading. The collage, "Base(d) Constellation" (Image #9) acts as a place to house the intellectual detritus of the encyclopedias. Nevertheless, the 1964 entries still occupy a social space as a relevant source of knowledge, excluding an epistemological and political context. These pages acknowledge histories and culture that speak to political bodies that are represented in these books, but not by their own accord. My collage works re-contextualize the content, thus destabilizing the political body that constructed the work.

The structure for making my current collages was to only use the black and white pages and place them either horizontal or vertical. The repetitious act of attempting to

keep each page perpendicular added a meditative quality. In 2010, I was able to witness a scribe (Sofer) at work in the Contemporary Jewish Museum of San Francisco. I immediately took interest in the process, learning about the tools, customs and rituals. The scribe made sure that each letter did not touch one another. I liken my process of collage to scribing without the reed. The edge of the page is lined up in-between sentences, often not touching the words of a sentence. The juxtapositions of text are abstract, yet they are also commentary on identity, otherness, differences, the cosmopolitan, Jewishness, secularness, maps, constellations, knowledge, etc.

In grappling with the content I did not deduce knowledge from the pages, but rather I began to notice a constellation of signs and symbols. I recorded the constellation simply and immediately with spray paint. The artworks are reminiscent of the universe's astrological formations, which exist as ocular phenomenon – floating almost touchable. I began to see these spray painted formations, like stars, floating on the page. And like the dark abyss of the galaxy, the page's content seems to be in constant flux. As if the piling up of words and images were ever-expanding. The pages felt like a void, not communicating the "knowledge" they presume to embody. The spray-painted constellations are points with passages connected to other points. The passages and points are crossing over fields of text, which become physical and intellectual memory. These constellations are not fixed, but rather exist in a field of thought that continues to expand.

CHAPTER IV

THE NONDUAL LEVEL

If you are a poet, you will see clearly that there is a cloud floating in this sheet of paper. Without a cloud, there will be no rain; without rain, the trees cannot grow; and without trees, we cannot make paper. The cloud is essential for the paper to exist. If the cloud is not here, the sheet of paper cannot be here either. So we can say that the cloud and the paper inter-are. "Interbeing" is a word that is not in the dictionary yet, but if we combine the prefix "inter-" with the verb "to be," we have a new verb, "inter-be." If we look into this sheet of paper even more deeply, we can see the sunshine in it. Without sunshine, the forest cannot grow. In fact, nothing can grow without sunshine. And so, we know that the sunshine is also in this sheet of paper...

Thich Nhat Hanh

Visual art is a spiritual and transcendental discipline. There is a distinction between my affirmation of a powerless and delusional structure of language and language rituals and my belief in the spiritual and magical and transformative power of an artwork. I don't have to understand an artwork through linguistic conventions, I have only to feel it.

Ugo Rondinone

The cosmopolitan imagination is a "...recognition of difference as a maxim of thought, social life, and practice, both internally and externally." (Sznajder 7) To arrive at this acknowledgement is a powerful aesthetic force. In a liquid society that demands so much of our attention to outward consumption, our inward and private lives are in constant negotiation. I have found art to be a liberating and transformative discourse that has allowed me to gain access to my current location and a living memory.

If location and memory are inherent characteristics of the cosmopolitan imagination then visual midrash is part of that living memory and able to transport my artwork beyond a fact-based discourse. The visual midrash is an intention so that the subconscious can be tapped into and reveals new insights.

Responding to a passage from the Haggadah³ that “In every generation a person is obligated to view himself as if he were the one who went out of Egypt,” (Foer) I made the work, “...Walking Out” (Image #11 & #12) using a vintage map of present day Riga, Latvia I discovered on the internet. The map had text added to it by a genealogist, which altered my perception of it as being a thing of the past, but rather it now became a current articulation of location and memory. Using the font from “Boil Down” I superimposed the words, “...Walking Out of Egypt, Harlem, Mexico,” on the map and made an inkjet print. Next, I adhered the print on a piece of found Pressed wood with green masking tape. The green tape is reminiscent of the brown paper tape that is used to hold together this cheap Pressed wood. There is also a rose colored glue coming out of the Pressed wood. I made the text a similar rose color. The inkjet print and Pressed wood are both struggling against their physical constraints. With a comma after Mexico there is a suggestion that more locations will continue to be added. Thus place is not fixed or tied to borders and nations. Rather these locations are bound to what comes before and after them. It is tied to location and memory and the ways in which memory is a gravitational

³ ...the Haggadah has been translated more widely, and reprinted more often, than another Jewish book. It is not a work of history or a philosophy, not a prayer book, user’s manual, timeline, poem, or palimpsest – and yet it is all these things. The Torah is the foundational text of Jewish law, but the Haggadah is our book of living memory.(...) *The American Haggadah*. Little, Brown and Company. March 2012. V

force that pulls one into being. This pull is highly important because it is everywhere and nowhere and a source of transformation.

The Nondual Level is a meditation on Yesh and Ayin⁴ that is fundamentally tied to the Ein Sof of Kabbalah. In *Everything is God: the Radical path of Nondual Judaism*, author Jay Michaelson explains nondualism as,

...the true reality of our existence is *Ein Sof*, infinite, and thus the sense of separate self that we all have – the notion that “you” and “I” are individuals with souls separate from the rest of the universe – is not ultimately true. The self is a phenomenon, an illusion, a mirage... This view is called “nonduality” (“not-two”), and it is found at the summit of nearly every mystical tradition in the world. Nonduality does not mean we do not exist – but it does mean we don’t exist as we think we do. According to the nondual view, the phenomena, boundaries, and formations which constitute our world are fleeting, and empty of separate existence. For a moment, they appear, as patterns of gravity and momentum and force, like letters of the alphabet, momentarily arrayed into words – and then a moment later they are gone. In relative terms things are exactly as they seem. But ultimately, everything is one... (Michaelson 1-2)

My art is a constellation of objects that corresponds to location and memory, and are infinite sources of gravitational pull and cosmic expansion. These artworks seem relatively fixed in time and space, yet they are everywhere. And like these words on the page, there is a cloud on the page, there is everything and nothingness. This is art on a nondual level and constantly in a state of becoming. Maybe this is due to an unbridled ignorance, the fluidity of imagination or neither. The more one is pulled toward *being* the farther one moves away from *knowing*. At the nondual level of art and life one exists at

⁴ There is no more fundamental binarism than yesh and ayin, something and nothing. Yesh means, simply, everything that there is. Ayin is Nothing. God is both. *Yesh and Ayin, or Being and Nothingness*. Jay Michaelson. 21 April 2012. http://www.learnkabbalah.com/yesh_and_ayin/

the door of everything and nothingness. This remains a precarious position, like memory and location there is nothing concrete. The only certainty I have is a feeling of reverence toward the ineffable qualities of art and life. This paper is not coming to a close, but rather searching for another question to ask. In the questions, wisdom and understanding unravel as an infinite source of the world. This is where time and space are not beholden to linguistic pursuits of explanatory knowledge, but rather *feeling* is a paramount discourse that will nourish the soul's humble pursuit of the nondual level.

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13. “Chicory” Found objects and Inkjet print. 2012
14. “Pyramid” Found objects and paint.
15. “River Cloud” Inkjet print. 2012
16. “The Base(d) Level” Weatherspoon Museum
17. “The Base(d) Level” Weatherspoon Museum
18. “The Base(d) Level” Weatherspoon Museum
19. “The Base(d) Level” Weatherspoon Museum
20. “The Base(d) Level” Weatherspoon Museum



1. "Diptych" Installation image. 2011



2. "Moses" Installation image. 2011



3. "Branch" Installation image. 2011



4. "Violet" Installation image. 2011



5. "Kitty" Installation image. 2011



6. "Kitty" Detail. 2011



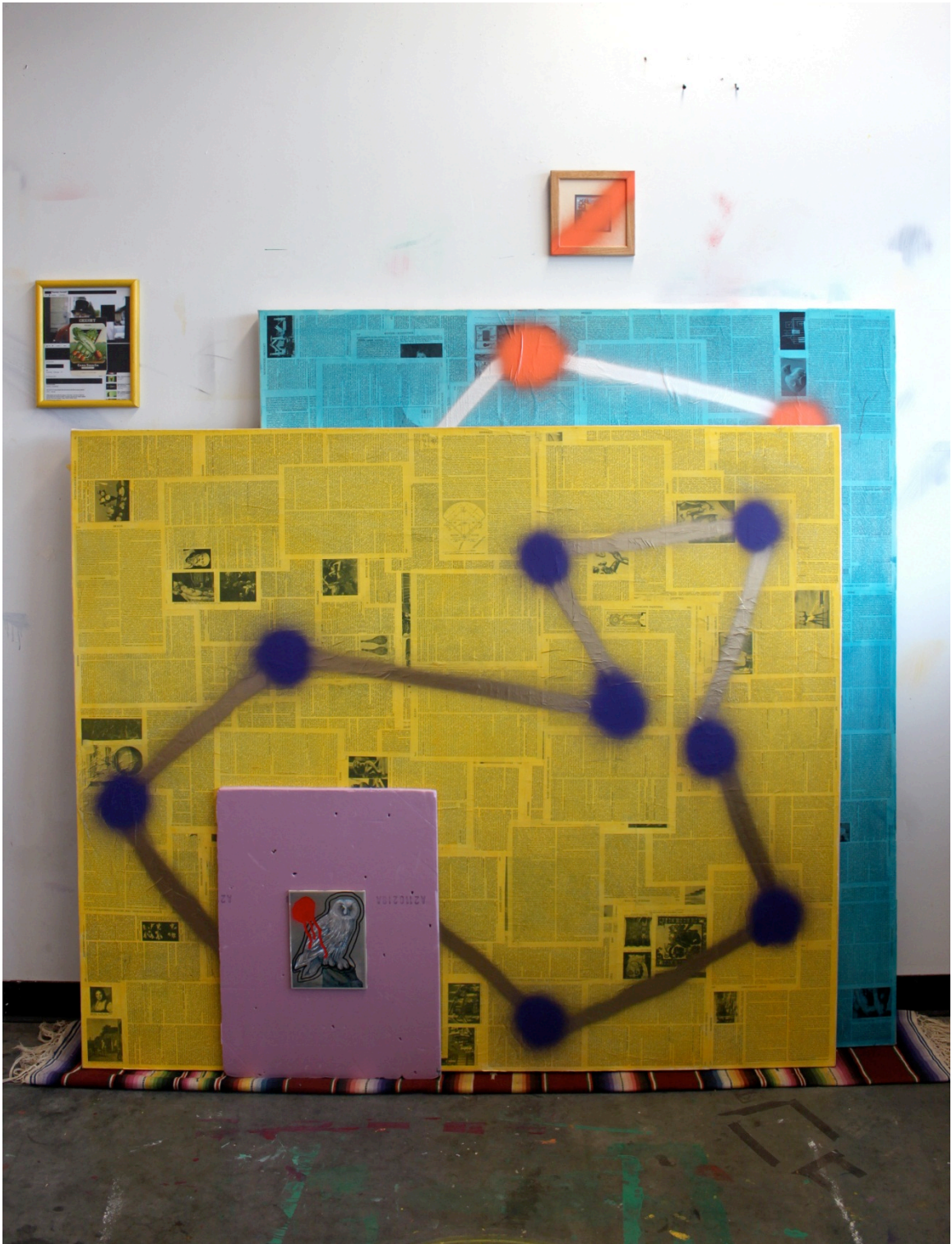
7. "David Hammons" at L&M Arts.



8. "Gran Bombazo" Phil Wagner at Untitled



9. "Purple Plinth" studio image. 2012



10. "Base(d) Constellation" studio image. 2012



11. "...Walking Out" Found objects and Inkjet print. 59 x 66 x 1. 2012



12. "...Walking Out" Found objects and Inkjet print. 59 x 66 x 1. 2012



13. "Chicory" Found objects and Inkjet print. 14 x 11. 2012



14. Pyramid” Found objects and paint.



15. “River Cloud” Inkjet print. 22 x 29. 2012



16. "The Base(d) Level" Weatherspoon Museum



17. “The Base(d) Level” Weatherspoon Museum



18. "The Base(d) Level" Weatherspoon Museum



19. "The Base(d) Level" Weatherspoon Museum



20. "The Base(d) Level" Weatherspoon Museum